

AUBURN SPLENDOUR

ROBERT ALLWORTH (B.1943): ORGAN PRELUDES FOR SAINTS AND MARTYRS (2001).

1. SAINT AUGUSTINE OF CANTERBURY
2. SAINT THOMAS BECKET
3. SAINT JOSEPH DU MONT-ROYAL
4. SAINT THOMAS MORE
5. THE BLESSED VIRGIN MARY HELP OF CHRISTIANS
6. SAINT JOHN FISHER

Carson P Cooman – Organ, Memorial Church, Harvard University, Cambridge, Massachusetts, U.S.A.

Saint Augustine of Canterbury was an early English saint sent to England by Pope Gregory the Great in the year 596. Saint Thomas Becket, Bishop and Martyr, was murdered within Canterbury Cathedral in 1170. Saint Joseph du Mont-Royal – named after Joseph, the chaste spouse of the Blessed Virgin Mary – is a well-known shrine in Canada. Saint Thomas More and Saint John Fisher, Bishop and Martyr, were martyred by Henry VIII in 1534 and 1535 respectively, because they refused to recognize that king as head of the church in England; both of these saints were canonized in 1935. The Blessed Virgin Mary Help of Christians is, under this title, the patron saint of Australia.

R.A.

7. ROBERT ALLWORTH (B.1943): AUBURN SPLENDOUR (1997), FOR PIANO.

Dulcie Holland – piano.

Auburn Splendour is dedicated to the memory of Captain Adrian Braun, who was tragically killed in a car accident on 4 September 1987; it is also dedicated to Jane and Audrey Braun. My **Auburn Splendour** is written serially, using the twelve-tone technique.

R.A.

8. CARSON P COOMAN (American composer): JESUS IS THE SUNLIGHT (2001), FOR ORGAN.

Carson P Cooman – Organ, Memorial Church, Harvard University, Cambridge, Massachusetts, U.S.A.

Jesus Is the Sunlight (2001) for organ is a meditation based on the hymn tune **Callahan** by American composer Alfred V. Fedak. (The hymn's text is "Jesus is the Sunlight", by Richard Leach, 1996). The work is dedicated to David Schaap, in tribute to his support for contemporary hymnody. The work is a serene and warm meditation on the hymn tune.

C.P.C.

9. BETTY BEATH (B.1942): MIKRI THALASSA (1993), FOR TWO MANDOLINS, MANDOLA, GUITAR, AND BASS GUITAR.

The Sydney Mandolins, directed by Adrian Hooper. Paul Hooper and Adrian Hooper – mandolins / Joyce Bootsma – mandola / Barbara Hooper – guitar / Michael Hooper – bass guitar.

Mikri Thalassa ("Little Sea") was commissioned by Adrian Hooper for **The Sydney Mandolins**. My music was inspired by a sad song of the sea, and by the fishermen who gather sponges from the sea near the island of Kalymnos in the Dodecanese. The work was originally composed for two mandolins, mandola and guitar; this revised version adds a bass guitar.

B.B.

ERIC GROSS (B.1926): SUITE NO.1 FOR PLECTRUM ORCHESTRA OR QUINTET, OP.143 (1985), FOR TWO MANDOLINS, MANDOLA, GUITAR, AND BASS GUITAR.

10. INTRODUCTION

11. HUMORESKE

12. TEMPO DI VALSE

13. INTERLUDE

14. ALLA MARZIA

The Sydney Mandolins, directed by Adrian Hooper. Paul Hooper and Adrian Hooper – mandolins / Joyce Bootsma – mandola / Barbara Hooper – guitar / Michael Hooper – bass guitar.

Suite No.1 for Plectrum Orchestra or Quintet was composed in 1985 for Adrian Hooper and the Sydney Mandolins, being premiered by that ensemble on 18 July 1985 at the Old Darlington School, University of Sydney. My suite is in five contrasted movements with the texture emphasizing ensemble work rather than individual instrumental lines. The outer movements, **Introduction** and **Alla Marzia**, try to exploit the ability of plectrum instruments to move rapidly and to define harmonic or melodic clashes by means of accentuation and syncopation. The **Humoreske** and **Waltz**, whilst also containing constant movement, appear more relaxed in their overall effect. The **Interlude** makes use of sonorities such as *sul tasto* and sustained tremolo effects, starting sometimes with an *fp* accent, which is an idiomatic plectrum-instrumental effect.

E.G.

15. IAN SHANAHAN (B.1962): HARMONIA {IN PP} (2001), FOR TENOR RECORDER AND PIANO.

Ian Shanahan – tenor recorder / Andrew Robbie – piano.

harmonia [Greek] ⇒ 'a fitting together' ⇒ *compositio[nis]* [Latin] ⇒ 'a musical composition' (i.e. a harmonious, well-structured assemblage of sounds/silences), and – of course – 'harmony' ⇒ homophony ⇒ chorale, recitative, ...;

pp [Italian abbreviation for 'very quiet'] ⇒ Peter Platt ⇒ the Perfect Professor.

To 'Prof' ... a Persistence of Πνεύμα (*Pneuma* [Greek]) ≈ 'wind' and 'spirit': "Funereal yet serene – a dignified mourning" (of surprising starkness and textural simplicity), for one who Plucks Psalteries in Pleromatic Paradise ... Lest We Forget.

Harmonia {in PP}, written in memory of Professor Peter Platt, employs none of my typically abstract, complex paracompositional schemata: rather, I approached this concise piece much more humbly – in a way that I imagine 'Prof' himself might have quietly begun to sketch out one of his own modest works.

I.S.

16. IAN SHANAHAN (B.1962): ZODIAC: CRYSTAL ORBIT IMPROVISATIONS (1996), A
MANDALIKON FOR AMPLIFIED SOPRANO RECORDER, MIDI WIND INSTRUMENT, KEYBOARD
SYNTHESIZER, AND OPTIONAL REAL-TIME COMPUTER CONTROL.

Ian Shanahan – amplified soprano recorder / Sandy Evans – Yamaha WX11 MIDI wind instrument controlling a Yamaha DX7 Series I keyboard synthesizer / Roger Dean – Yamaha DX7 Series II keyboard synthesizer, and MAX software.

Given my ongoing philosophical reflections on the Cosmos – and the fact that the recorder-player has twelve 'modules' of material to cycle through herein – is it not surprising that I have named this piece (or, perhaps more accurately, this 'comprovisation': a compositional framework for improvisation) **Zodiac**?

When one ponders the mechanics of nature at various levels, it soon becomes apparent that much unfolds *epicyclically* – as 'wheels-within-wheels' – and that the universe is essentially devoid of linearity (whilst exhibiting, nonetheless, some degree of architectonic self-similarity). Moreover, the magnitude of 'stellar time' when compared with the infinitesimal brevity of a human life-span, absolutely staggers me: consider that between one's first observation of the night-sky and one's final glimpse of it just before death, the star-configurations (and astronomical cycles) do appear to remain invariant. Therefore, I desired to create a work which would provoke diverse music-making and spontaneous invention within an utterly non-teleological 'crystalline' colotomic structure, without any clear-cut climaxes or obvious points of repose: **Zodiac: Crystal Orbit Improvisations** simply starts and, some time later, stops! So, each player (improvising within certain specified parameters) 'orbits' through their respective musical source-materials, which are themselves internally organized and permuted algebraically according to the mathematics of Cyclic Groups – i.e. orbits within orbits... The MIDI wind instrumentalist and the synthesizer player also cue each other to pause and resume locally; the recorder-player signals only the end of the performance. A stream of autonomous computer data, or instead pitch-data from both wind instruments, triggers real-time interactive software (such as a MAX patch) to randomly change the synthesizers' voices: I envisage the overall timbral effect to be rather like sunlight being dispersed through a rotating multifaceted crystal and refracted unpredictably – dazzling, flickering, brilliantly coruscative!

Such circumfluent epicyclicity, all-pervasive here (from the music's microscopic sound-atoms through to its macro-organization), I believe invites one to *contemplate* upon its relentless acoustical 'ever-nowness', moment-by-moment – hence my categorical

neologism for **Zodiac**: a “mandalikon”.

Zodiac: Crystal Orbit Improvisations, commissioned by Roger Dean and **austraLYSIS**, is joyfully dedicated to my friend and colleague Kala Perkins, an astronomer-artist-cosmologist ... a lover of stars who is researching the interface between astronomy, religion, and music: three aspects of the same thing (a *quadrivium*), in my book.

I.S.

17. STEVE CLARK (B.1978): PHRYG MAGNET (2000), FOR VIOLIN AND PIANO.

Damien Jones – violin / Steve Clark – piano.

The name “Phryg Magnet” refers to the use of the Phrygian mode within my piece – and the fact that the piece ‘sticks’ to this mode. I have also made use of a variety of minimalist devices, especially the aspect of repetition. **Phryg Magnet** was originally composed in 1999, but subsequent performances saw the piece progressively change. After examining these changes and re-evaluating the compositional processes used in the original version, I completed this, the definitive edition of **Phryg Magnet**.

This work exhibits stylistic change: it explores the world of tonality more than many of my other compositions. (Such exploration is indicative of my curious musical nature, in which I enjoy immersing myself in different genres with the aim of broadening my musical horizons.) **Phryg Magnet** is nonetheless influenced by my earlier music, and by my high-school composition teacher Andrew Peachey, whose own use of the Phrygian mode has left a lasting impression on my harmonic language.

S.C.

18. ROBERT ALLWORTH (B.1943): REMEMBERING ALAN SPENCE (1996), FOR PIANO.

Ann Carr-Boyd – piano.

Remembering Alan Spence, completed in January 1996, is dedicated to the memory of Alan Spence, and also to Charles Dale – both friends of mine for over twenty-five years.

R.A.

DEREK STRAHAN (B.1935): SONGS OF PEACE, LOVE AND APPREHENSION (1970–1974), FOR VOICE, GUITAR/HARMONICA, AND DIGITIZED STRING BASS.

19. MOUNTAIN AND RAIN

20. IT’S ALL HAPPENED BEFORE

21. CROSS TO THE OTHER SIDE

22. CAIN

Derek Strahan – voice, guitar/harmonica, digitized string bass.

From 1959 to 1974, I composed about fifty songs for myself to perform with guitar (and sometimes harmonica) at 'folk-song' venues in London, Sydney and Auckland – earning a share of the gate like the other artists. Eventually, needing some extra cash, I landed a regular spot on the Channel 7 **Breakfast Show**, writing an original 'topical' song every weekend to sing live before the Monday 7.00 am news. I did this for nine months until, I suspect, someone got annoyed by a song I wrote about Vietnam, titled **Domino Rag** ("Eenie-meanie mighty Mao, Catch a tiger by the Tao"). During this time I also composed music for concert and for film.

This selection of four songs, written between 1970 and 1974, is a personal one: apart from **Cain**, they were not performed on TV, but at a folk-music venue called **The Shack** in Narrabeen, a northern beach suburb of Sydney, Australia. (As I became involved in writing scripts during the '70s for the long-running TV soap-opera **Number 96**, I began to put the guitar aside, and haven't played it much since.) Anyway, I do hope that some songs in this selection might have something to say for those who died or suffered loss from the events in New York, U.S.A., of Tuesday September 11, 2001.

D.S.

23. ANN CARR-BOYD (B.1938): IMAGES OF AUSTRALIA (1985), FOR ORCHESTRA.

The Adelaide Symphony Orchestra, conducted by Mike Kenny.

This piece is a short orchestral interlude for a television series on the A.B.C. titled **Images of Australia**; I was especially commissioned by the Australian Broadcasting Corporation to write this music.

A.C-B.

TRACKS 1–6 & 8 – Recorded during October 2001 at the Memorial Church, Harvard University, Cambridge, Massachusetts, U.S.A. The Isham Memorial Organ was built in 1967 by the noted American organ-builder C. G. Fisk of Gloucester, Massachusetts.

TRACK 7 – Recorded 8/10/1997 at 2MBS-FM Studio C, St. Leonards, Sydney. Producer – Robert Allworth; Sound Engineer – Kerry Joyner.

TRACKS 9–14 & 23 – Australian Broadcasting Corporation Productions: **Tracks 9–14** recorded 1/12/1998 and **Track 23** recorded 1985.

TRACKS 15 & 17 – **Track 15** recorded 21/10/2001 and **Track 17** recorded 14/4/2000, at the Main Studio, Music Department, School of Contemporary Arts, the University of Western Sydney, Kingswood, Sydney. **Track 15**: Producer – Ian Shanahan; Sound Engineer – Emma Stacker. **Track 17**: Producer & Digital Editing – Steve Clark; Sound Engineer – Damien Jones.

TRACK 16 – World Première recorded live, 20/7/1996, during a concert given by the ensemble **austraLYSIS** at The Performance Space, Redfern, Sydney. Producer & Computer Interactivity (MAX patch) – Roger Dean; Sound Engineer & Sound Diffusion – Greg White; Digital Editing & Denoising – Adrian Luca, the University of Western Sydney, Kingswood, Sydney, 22/12/1999.

TRACK 18 – Recorded 20/1/1996 at Studios 301, Sydney. Producer – Robert Allworth; Sound Engineer – Peter Thomas.

TRACKS 19–22 – Stereo recording on analogue reel-to-reel tape, 1970–1974. Digital Remastering, October 2001 – Sean Peters.

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